

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, JUNE 4, 1881.

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5d. Stamped.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

Mme Albani.

**THIS EVENING (SATURDAY), June 4th, will be performed**  
VERDI'S Opera, "RIGOLETTO." Gilda, Mme Albani; Maddalena, Mme Scialchi; Rigoletto, Signor Sante Athos; and Il Duca, Signor Gayarre.  
MONDAY next, June 6th, being WHIT-MONDAY, there will be NO PERFORMANCE.

Mme Adelina Patti.

TUESDAY next, June 7th, GOUNOD'S Opera, "FAUST E MARGHERITA." Margherita, Mme Adelina Patti; Siebel, Mme Trebelli; Mefistofele, M. Gaillard; Valentino, Sig. Sante Athos; and Faust, Signor Nicolini. Conductor—M. DUPONT.

Production of "Il Seraglio."

Mme Sembrich.

THURSDAY next, June 9th (Subscription Night, in lieu of Saturday, July 30th), will be produced MOZART'S Opera, "IL SERAGLIO." Costanza, Mme Sembrich; Blondina, Mlle Valeria; Osmine, M. Gaillard; Pedrillo, M. Soulaire; and Belmonte, M. Verguet.

Doors open at Eight o'clock; the Opera commences at Half-past.

The Box Office, under the portico of the Theatre, is open from Ten till Five.  
Orchestra Stalls, £1 5s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Balcony Stalls, 15s.; Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

**Mlle ALICE ROSELLI'S GRAND EVENING CONCERT, STEINWAY HALL, June 9th, at Eight o'clock.** Vocalists—Miss Santley, Mlle Alice Roselli, Miss Helen Meason, and Mme Enriquez, Mr W. H. Cummings, Mr Sugden, and Mr Santley. Pianoforte—Mr W. Coenen. Conductors—Signor PINISUTI, Mr H. BIRD, Mr E. BENDING, and Mr SIDNEY NAYLOR. Stalls, Front Row, 21s.; Reserved Stalls, 10s. 6d.; Balcony, 2s. 6d.; Admission, 1s.; at the Hall, and the principal Music-sellers.

**MDE. SOPHIE MENTER'S PIANOFORTE RECITAL, THURSDAY Afternoon next, June 9th, ST JAMES'S HALL, at Three o'clock.** Stalls, 10s. 6d.; Reserved, 5s.; Balcony, 3s.; Admission, 1s. Stanley Lucas, Weber & Co., 84, New Bond Street.

**MDE. SOPHIE MENTER will play** Bach's Toccata, Beethoven's Sonata Op. 109, Scarlatti, Schumann's Etudes Symphoniques, Liszt's Schubert and his Fantasia Huguenots (first time), Selection from Chopin, and Valse Caprice, Rubinstein. Admission, 1s., usual Agents, and Austin's, St James's Hall.

**MR JOHN THOMAS (Harpist to Her Majesty the Queen)** begs to announce that his **GRAND HARP CONCERT** will take place at ST JAMES'S HALL, on THURSDAY Morning, July 7th, at Three o'clock, assisted by the most eminent artists. Harp Solos, Songs with Harp Accompaniment, Duets for two Harps, and several Compositions for a BAND OF HARPS. Further particulars will be duly announced. Sofa Stalls, 21s.; Reserved Seats, 10s. 6d.; to be obtained of the principal Music-sellers and Librarians; at Austin's Ticket Office, St James's Hall; and of Mr JOHN THOMAS, 53, Welbeck Street, W.

**MR GANZ'S ORCHESTRAL CONCERTS, ST JAMES'S HALL.**—GLUCK's celebrated Opera, "ORPHEUS," will be performed at the **FOURTH CONCERT, SATURDAY Afternoon next, June 11th, at Three o'clock.** Solo Vocalists—Eurydice, Miss Carlotta Elliot; Love, Miss Agnes Larkoon; and Orpheus, Mme Fatey. Full Chorus. The programme will also include Schubert's Unfinished Symphony in B minor. Conductor—MR GANZ. Tickets, 10s. 6d., 7s., 5s., 3s., and 1s., at the usual Agents; and of Mr WILHELM GANZ, 126, Harley Street, W.

**"A QUIET NIGHT; or, SPITTERSOME'S TROUBLES."**  
Musical Farce in Two Acts (Music by G. GHILBERT, Libretto by Major-General T. HAY CAMPBELL), will be performed, for the first time in public, at the **LADDOCK HALL, Notting Hill, on TUESDAY, June 21st.** Performance to commence at 8 p.m. Carriages may be ordered at 10.30 p.m. Stalls, 5s.; Reserved Seats, 3s.; Admission, 1s. Tickets at W. Whiteley, Westbourne Grove; and Signor Ghilbert, 44, Powis Square.

**MR A. POLLITZER** begs to announce an **EVENING CONCERT, on WEDNESDAY next, June 8th, at the STEINWAY HALL, Lower Seymour Street, Portman Square, to commence at Eight o'clock.** Miss José Sherrington, Mr Thurley Beale, Mme Kate Roberts, Messrs Pollitzer, Ralph, Jung, and Ould. Conductor—Mr W. GANZ. Stalls, 10s. 6d.; Reserved Seats, 5s.; Balcony, 2s. 6d.; to be had of Messrs Chappell & Co., Bond Street; Messrs Schott & Co., Regent Street; at the Hall; and of Mr POLLITZER, 27, Lorne Gardens, Hanover Gate, N.W.

**PROF. MICHEL BERGSON** (late Principal at the Conservatoire de Musique of Geneva) begs to announce his **MUSICAL and DRAMATIC RECITAL, at ST GEORGE'S HALL, Langham Place, on WEDNESDAY, June 8th, at Three o'clock precisely.** Vocalists—Miss Marie Belval, Miss Bertha Foresta, Miss Camille Holland, Miss Rosa Hast, Signor Isidore de Lara, Mr Harry St Maur, Mr George Power. Instrumentalists: Violin—Herr T. Ludwig; Violoncello—Herr Lütgen; Harmonium—Mr Walter Wesché; Piano—Prof. M. Bergson and his pupil, Miss Evelina Albá. Conductors—Mr LINDSAY SLOPER, Mr NICHOLAS MORI, and Sir JULIUS BENEDICT. After the Concert will be performed for the first time a new and original Opera Comique, written by the French Author, M. Jules Montini, entitled, *Qui va la Chasse, perd sa Place; or, A Love-sick Turk*, English version by Mrs H. W. Crofton, music by M. Bergson. Messrs Erard's Grand Pianos. Tickets—Sofa Stalls, 10s. 6d.; Stalls (Numbered and Reserved), 5s.; Balcony Stalls, 3s.; Admission 1s.; to be had at Messrs Chappell & Co., Bond Street; Schott & Co., Regent Street; Stanley Lucas, Weber & Co., Bond Street; Duncan Davison & Co., 244, Regent Street; and of Prof. BERGSON, 50, Alexandra Road, Kilburn, N.W.

"SERENADE MORESQUE."

**MR ISIDORE DE LARA** will sing Professor BERGSON's "SERENADE MORESQUE" at the Composer's Concert, St George's Hall, Wednesday morning, June 8th.

"AT MORN I BESEECH THEE."

**MISS CAMILLE HOLLAND** will sing a Sacred Song (15th century), "AT MORN I BESEECH THEE," harmonized by Professor BERGSON, at St George's Hall, Wednesday Morning, June 8th.

"A DREAM WISH."

**MISS ROSA HAST** will sing Professor BERGSON's "A DREAM WISH" (a Gipsy's song), words by Mrs M. A. BAINES, at the Composer's Concert, St George's Hall, Wednesday, June 8th.

**MISS LILLIE ALBRECHT** will play at Aberdeen House, on Monday Evening next, June 8th, for the Benefit Concert of Signorina Corti, of the Royal Italian Opera.

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**CARL HEYMANN'S PIANOFORTE RECITAL** in St. James's Hall, on Wednesday Afternoon next, June 8th, on which occasion he will be assisted by Herr Hollman. Commence at Three. Sofa Stalls, 10s. 6d.; Balcony, 5s.; Admission, 3s. Programmes and tickets at Chappell & Co.'s; Stanley Lucas & Co.'s, Bond Street; and at Austin's, 28, Piccadilly.

**SCHOLARSHIPS.—LONDON ACADEMY OF MUSIC,** St. George's Hall.—ELEVEN SCHOLARSHIPS of the collective value of £173 5s. will be COMPETED for, at a Concert given for the purpose in St. George's Hall, on Thursday Evening, July 7th. These Scholarships are open to young Vocalists and Instrumentalists (English born) who can satisfy the Examiners at a preliminary examination. Full particulars can be obtained at the Office of the London Academy of Music, St. George's Hall (entrance in Mortimer Street), on and after Wednesday, June 8th.

**MOZART AND BEETHOVEN SOCIETY.** President—The Marquis of LONDONDERRY. Vice-President—Herr SCHUBERTH. Eleventh Season, 1881. The NEXT CONCERT will take place on Thursday Evening, June 16th, the first part of the Programme being devoted to Mozart's and Beethoven's Vocal and Instrumental Compositions. Members of the Schubert Society are admitted free. For tickets, &c., address—H. G. HOPPER, Hon. Sec., 24, Regent Street.

**LONDON CONSERVATOIRE OF MUSIC.**—Principal—Mr. LANDSOWNE COTTELL. New Branches—CONDUIT STREET, and MYDDLETON HALL. The Directors offer FREE TUITION for the higher encouragement of Solo, Oratorio, Operatic, and Choir Study (percentage upon introductions). Opera Rehearsals weekly. Candidates (Amateurs eligible) address the Secretary (enclosing addressed envelope, stating qualifications), 87, Abbey Road, N.W.

**BENEDICT'S "ANDANTINO" and CHOPIN'S "POST-HUMOUS MAZURKA,"** arranged for four performers on two pianofortes by Sir JULIUS BENEDICT, will be played at the Manor Rooms, Hackney, by Miss BLISS, Miss HAMAR, the Misses KATE and GERTRUDE CLIPPINGDALE, pupils of Mme Clippingdale, on Tuesday next, June 7th.

**"SOME NIGHT" and "TIS ALL THAT I CAN SAY."** MR ISIDORE DE LARA will sing his new Ballad, "SOME NIGHT," and HOPE TEMPLE'S "TIS ALL THAT I CAN SAY," at all his Engagements during the Season.

**ROYAL ALBERT HALL.—ONE STALL.** MESSRS VENTOM, BULL & COOPER will SELL by AUCTION, at the Mart, Tokenhouse Yard, on TUESDAY, June 14th, at One o'clock precisely, one ONE HUNDRED POUND SEAT in the ROYAL ALBERT HALL OF ARTS and SCIENCES. Particulars may be had and the Certificate seen at the Offices of the Auctioneers, 35, Old Jewry, E.C.

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The *Weiner Zeitung* (Vienna Court Journal) wrote on the above song:—"Wenn sich 2 Herzen scheiden" ("The Two Hearts") belongs to the most beautiful songs that the German music possesses. The melody, tender and thrilling, rises gradually to a passionate degree, and the accompaniment is formed of a rich and original harmony. Besides this, the song is suited to all voices, its compass being limited to an octave, from F to F." The success that this song has obtained has induced the publishers to publish the various Transcriptions for piano and several other instruments, which will be widely spread, on account of the brilliant and easy manner in which they are written.

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"The composer of this piece, while declining to apologize for its title and design, calls attention to the fact that the greatest classical composers have now and then employed their powers in depicting grotesque and comical scenes and actions; and he goes on to express a wish that composers would use other means than trashy dance tunes and comic songs for the expression of the ludicrous. Dance tunes ought certainly not to be 'trashy.' But if the ludicrous is to be expressed at all in singing, it is difficult to see how it could be more appropriately—or indeed otherwise—expressed than through a comic song. Without following Mr Elliot in his theories on the subject of the comic in music, we may congratulate him on having fairly carried out his main idea, which is to the effect that in music, as in other arts, the comic need not be commonplace nor the ridiculous vulgar. The 'Bicycle Sonata' is in four movements; the first (*allegro*) represents or suggests the bicyclist's first endeavour; the second (*andante*) paints his despair and return; the third (*scherzo*) depicts his second attempt; while in the fourth (*rondo finale*) his ultimate success is celebrated. Mr Elliot writes well for the pianoforte; and though his sonata would have been just as effective if called by any other name, or if not named at all, it is quite possible that its very original title and design may secure for it an extra amount of popularity."—*Pan.*

#### THREE PIECES FOR THE PIANOFORTE.

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- No. 1. "AN EVENING SONG" ("ABENDLIED") ... .. 2s.
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"These three unpretentious pieces are extremely melodious; and, as light sketches for drawing-room performance, will assuredly find favour with amateur pianists. No. 1, 'Evening Song,' has a flowing subject, in 12-8 rhythm, with some effective changes of key. We cannot say, however, that we like the basses at page 3 (last line), which unquestionably move in octaves with the melody, a defect by no means covered because the chords are broken into arpeggios. No. 2, 'A Reverie,' is a cantabile theme given to the left hand, with a *staccato* accompaniment for the right. Of the three pieces, however, we prefer the last, 'Joyfulness,' a melody with the arpeggio accompaniment, divided between the two hands, the second part, in the dominant, still preserving this figure, with a different form of arpeggio. All these trifles sufficiently justify their titles to disarm criticism."—*Musical Times.*

## THE DRAMA IN NORTON-FOLGATE.

A very MINOR RECORD.

(Continued from page 332.)

In January, 1851, a version of *Belphegor the Mountebank* was produced with success, and at Easter a drama, the subject of which was musically treated by the composer, Vincent Wallace, some ten years later at the Operahouse in the Haymarket—*The Amber Witch*. At Whitsuntide we read of an oriental spectacle, with the sonorous title, *Zenobia, Queen of Palmyra*. A new stage had been laid down, before the winter season, which began at Michaelmas, with a drama, *King Liberty*. Another, *The Slaves of London*, first saw the light in the middle of October. On Monday, the 10th of November, Mr James Anderson, who had suffered, it is to be feared, very considerably in purse by his spirited efforts to restore legitimacy to the arena of Drury Lane, entered upon an engagement at the City, and opened with *Hamlet*. Mrs Lovell's classical play of *Ingomar*, and Schiller's *Robbers* followed. *Money* was also most carefully produced, during the last week of Mr Anderson's visit, which terminated with credit and profit to the actor and his managers alike, on Saturday, December 23. On Boxing-night a great success was won for the new and very clever pantomime, *Oliver Cromwell*, a scene from which was engraved for the *Illustrated London News*; a rare distinction in days when illustrated journals and magazines were not—as now—innumerable.

Mr N. T. Hicks was again engaged, in January, and Mr Charles Pitt, after a long absence from the metropolitan boards, appeared as Lear, on Monday, March 15, 1852. A version of *The Corsican Brothers*, for Mr Pitt, Mr N. T. Hicks, and Mrs Henry Vining, followed on the 22nd of the same month, and at Easter the tragedy of *Giuseppe, or The Forgotten Friend*, was produced. This tragedy was written by Mr Gerald Griffin—better known as the author of a very popular novel, *The Collegians*. It was originally produced, at Drury Lane, in 1842, when that theatre was under the management of Macready. *Giuseppe* would appear to have been more remarkable for the fluency and ingenuity of the writing, than for any dramatic vigour. Its revival, however, was an enterprising step on the part of the lessees, and the result was successful. Mr Pitt's engagement, which, like that of Mr Anderson, had considerably increased the reputation of the house, came to a conclusion on Saturday, the 12th of June. The City of London re-opened for the winter, at the beginning of October, with Mr N. T. Hicks, in a drama, *The Emigrant's Progress*. This was quickly followed by the re-appearance of Mr James Anderson, whose present engagement extended up to Christmas, and included an event of more than common interest, in the production of a new five-act drama of unusual merit, by a hitherto unknown writer, Mr John Wilkins. This play, entitled *Civilization*, was not only brilliantly successful at the time, but would seem to have marked a new era in theatrical progress, inasmuch as its ultimate career went to prove that original works might be produced at theatres, removed by their locality from all fashionable influence, and yet, by an intrinsic excellence, win public recognition, and general acceptance elsewhere. *Civilization* drew very large houses for several weeks, and was followed by a highly meritorious revival of John Fletcher's comedy, *The Elder Brother*, with which Mr Anderson's second engagement terminated. Mr Lee's pantomime, for this Christmas, bore the dazzling title of *King Emerald*.

A dramatic version of *Uncle Tom's Cabin*, with Mr N. T. Hicks, was the first event of 1853, followed, at the end of February, by the re-engagement of Mr Charles Pitt, for whom "a new tragedy, by the author of *Civilization*," was produced at Easter. This was a revision, under a new title, of Mr Wilkins' earlier drama, *Zenobia*. Scarcely so fine a play as *Civilization*, *The Egyptian* proved, nevertheless, to have more than average merit, and certainly detracted nothing from the credit of the young writer, whose newly-acquired fame was, however, brought to a premature close by death, on Monday the 29th of August, in this year, and before he had been able to reap any substantial gain from his recent literary successes. So far, indeed, was this from being the case, that Mr Wilkins had been thankful to obtain an engagement, to act in small parts, at Sadler's Wells Theatre, where he had played *Hecate* in *Macbeth* only two nights before his decease. For John Wilkins had been simply "a poor player," ready to eke out his slender salary by

undertaking the humble duties of authorship at a minor Theatre; that is to say, he had to write, alter, adapt, or re-arrange, for a stipend of about thirty-five shillings a week, any sort of dramatic handiwork set to him by his manager. The position is graphically drawn by Albert Smith in his *Adventures of the Scattergood Family*. That Mr Wilkins could rise superior to such drudgery, and compose plays like *Civilization* and *The Egyptian*, is, after all, but one more proof that genius, however trammelled, must, sooner or later, always come to the front. Yet that a life of such rich promise should have been thus early cut off were sad, could, indeed, we not also reflect upon the toil endured, and the task fulfilled, and—the exchange.

Mr John Wilkins left, at his death, several plays, hitherto unacted, one of which, founded on Douglas Jerrold's story, *St James' and St Giles*, was mounted for Mr Rayner in October. Mr Davenport and Miss Fanny Vining then "starred," amongst other plays, in an American tragedy, *Jack Cade*, till Christmas, when Paul Herring appeared, as clown, in the pantomime of *The Ocean Queen*. A version, by Mr Edward Sterling, of *La Prière des Naufrages*, already so popular at the Adelphi, and here entitled *The Struggle for Gold*, was successfully produced in the middle of January, 1854, and another play from the portfolio of Mr Wilkins, *Charity's Love*, early in March, for Mr Davenport and Miss Vining. "That astounding favourite" (*vide bills*), Mr Charles Pitt, returned at Easter and played Bottom, in a creditably got up revival of Shakspeare's *Midsummer Night's Dream*, on Whit Monday, 5th of June. The American actor, Mr Buchanan, was here in August, and Mr Gustavus Brooke played a round of Shaksperian and other characters to immense audiences, in October and November. Mr George Honey also had an engagement. The pantomime this Christmas was called *Birds, Beasts, and Fishes*. Another posthumous play by Wilkins, with the melodramatic title, *Money and Misery*, ran for several weeks early in 1855. Searle and Rayner were the leading actors at this time. Mr Charles Pitt, "the established tragedian," played in *The Robbers*, of Schiller, at the end of May, and on Monday, June the 11th, Mr Charles Matthews, with several members of the lately disbanded Lyceum company, migrated to the far East, and proved a real success. Their engagement lasted for four weeks. Mr N. T. Hicks took the lead again, during Mr Searle's tenancy in July and August. Mr Pitt returned for the beginning of the winter season, and was followed by an English opera company, consisting of Misses Rebecca Isaacs and Dyer, Mr Leffler, Mr George Tedder, and Mr Augustus Braham, under the conductorship of Mr F. Kingsbury. The operas were quite a hit, and were continued up to Christmas, when *The Fox and the Grapes* served to introduce a new and exceedingly clever clown, Mr Forrest. This pantomime ran till Easter in the following year.

(To be continued.)

PANORAMA OF THE "SIEGE OF PARIS."—In a commodious building specially erected for the purpose, and conveniently situated in that portion of the grounds adjacent to the upper terraces, visitors to the Crystal Palace have the opportunity of witnessing a singularly effective panoramic representation of that memorable historical event, the Siege of Paris. The spectator is supposed to stand on the roof of a house at Montretout and view the scene from the parapet, which is greatly injured by the German shells. The Bois de Boulogne and the race-course seem to be immediately beneath him, towards the west stretches the park of St Cloud, whence is rising the smoke of the conflagration destroying the palace. In another direction the eye takes in a comprehensive view of the whole of Paris and its buildings, the most prominent features being the Arc de Triomphe, the churches of St Augustin, the Invalides, St Clotilde, St Sulpice, Notre Dame, the Grand Opéra, and the Observatory. The panorama, covering 22,000 square feet of canvas, has been painted with admirable skill and dexterity of manipulation by M. F. Philipoteaux, the artist of the celebrated panorama in the Champs Elysées, Paris, and will form a most important addition to the present numerous attractions of the Crystal Palace. The illusion is singularly perfect, and, with the excellent descriptive guide and historical introduction, edited by Mr W. Grist, the spectator can vividly realise the closing incidents of a siege not without good reason described as the most wonderful recorded in the history of the world.



## ROYAL ITALIAN OPERA.

On Saturday Mdme Patti appeared as Violetta (*La Traviata*), and by her brilliant singing excited the enthusiasm she has always called forth in a part suited to the display of her best qualities. She was in capital voice, and disposed to achieve a complete conquest of her hearers, which result followed as a matter of course, seeing in what a special sense it may be said of her "where there's a will there's a way." The power of a great artist, the disposition to exercise it, and the omnipotence of both united could not have been more fully shown in connection with a stale and hackneyed theme. Mdme Patti was supported by Signor Nicolini, who made his first appearance for the season as Alfredo, and by Signor Cotogni, who played the elder Germont no less carefully than heretofore.

Meyerbeer's *Le Prophète* is no longer played for the sake of its skating-scene or its coronation pageant. Rinks have made the one commonplace, and a rapid development of stage effect has dimmed the particular glories of the other. Neither is *Le Prophète* reproduced because of its general merit. Among the works of its composer it has come to hold a place of comparative inferiority, while the nature of the story can hardly be said to counter-balance defect on the side of the music. Yet, *Le Prophète* is to be heard from time to time, thanks in great measure to the fact that it contains a fine part for a dramatic contralto and one of surpassing interest for any tenor gifted with grace of person as well as artistic ability. The opera was played on Thursday, because Mr Gye could command a Fides in Mdme Scalchi and a Jean in Signor Gayarre, who made his first appearance for the season. Mdme Valleria was also ready to assume the rôle of Bertha in a very graceful and winning manner, while the experience and training of M. Dauphin could not fail to serve him as Oberthal, orchestra and chorus being always ready at a moment's notice, even for such a task as that imposed by Meyerbeer. The Fides of Mdme Scalchi must have gratified those who prize good intentions at their value. It was an eminently well-meant impersonation, and marked by zeal and intelligence even where the artist's natural powers could not meet the heavy demand upon them. Genius of the highest order might exhaust itself on the part of Fides without touching the limit of its possibilities, and it should be no cause of blame to Mdme Scalchi that, in the more trying situations, she left much to desire. Her singing, on the other hand, satisfied even an exigent taste. Signor Gayarre, who met with a cordial welcome, distinguished himself as on former occasions in the difficult character he assumed. He bore himself with appropriate dignity, and sang with his invariable intelligence and force. We may not admire all the notes in this artist's voice, nor approve entirely the use he makes of an organ requiring careful management; but it must be granted that in all he does our admiration is challenged by qualities superior to the common order. Signor Gayarre's advent strengthens the company, strong though it has been from the outset of the season. The refined singing and sympathetic manner of Mdme Valleria did everything possible for Bertha, and the subordinate parts were so sustained as not to contrast widely in point of efficiency with the rest.—D. T.

ALFREDO BOCCHERINI, a grand-nephew of Luigi Boccherini the once popular composer, is living in Spain. He has just produced in Spanish a biography of his famous ancestor, with a catalogue of his works, published and unpublished. The book contains many facts hitherto unknown, and two letters, written in Italian, from Frederick William, Crown Prince of Prussia, one dated 1783, the other 1786.

Mrs HUTCHINSON.—In his notice of a recent concert at the Crystal Palace, the able musical critic of the *Daily News*, says of the young lady's *début*.—"At the concert referred to Mrs Hutchinson obtained a genuine success by her rendering of Haydn's air, 'With verdure clad' (*Creation*), and Schubert's 'Die Junge Nonne.' The lady has a soprano voice of pure and sympathetic quality; her intonation is true, and her style is that of a refined and cultivated artist." Mrs Hutchinson is a pupil of that excellent professor of the vocal art, Mr A. Blume.

## A NEW DEPARTURE IN MUSICAL CRITICISM.

(To the Editor of the "North British Daily Mail.")

SIR,—A contemporary has invented a new school of criticism and after much learned talk about the Music of the Future, initiated on Saturday the Criticism of the Unheard, one might almost say of the Unwritten, since a composer gets credit for what he never did. "Where should this music be—in the air or in the earth?" Wherever it was, no one else heard it save the critic to whom it must have been "the very tune of our catch played by the picture of nobody." But when Trinculo thus happily described the unseen musician (he really did hear the music) he was tipsey. The bibulous Stephano exclaims, "This will prove a brave kingdom to me, where I shall have my music for nothing." Alas—I speak with genuine grief—this economical secret will, I fear, die with your contemporary. Not every one is equally gifted, not every one equally wise, and the ear which teaches by listening to music that is heard of none others might do mischief in grosser spheres. Fancy a reporter who should hand in a sensible, jokeless speech as given by the Rev. Dr Story in support of Dr Phin? or the Dean of Guild being credited, at the founding of a church, with a speech on the improvement of ecclesiastical architecture? The profane might suggest that the reporter had not been present or had been labouring under some hallucination, for no one would dream of suspecting the capacity of a member of the press. While, therefore, I ask you to record with genuine admiration, tinged with no drop of envy or jealousy, this fresh proof of the irrepressible energy of newspaper enterprise, I candidly assert your inability to follow the brilliant example. Most folks feel bound to accept things as they are, and to record what happens, leaving to genius, like that of the great German poet, the boast that in his work "the indescribable here is done."—I am, &c.,

ARIEL.

Glasgow, May 30, 1881.

## ROYAL ACADEMY OF MUSIC.

We subjoin the programme of the fortnightly meeting of professors and students, on Saturday, May 28:—

Sonata in D, Op. 12, No. 1, violin and pianoforte (Beethoven)—Miss Kathleen Watts and Miss Annie Vale, pupils of Mr Saindon and Mr O'Leary; Cavatina, "Regnava nel silenzio," *Lucia di Lammermoor* (Donizetti)—(accompanist, Mr Livesey Carrott)—Miss Warburton, pupil of Mr Goldberg; Duet, "What's sweeter than the new blown rose," *Joseph* (Handel)—(accompanist, Mr Livesey Carrott)—Miss Florence Cater and Miss Delilah Harris, pupils of Mr W. H. Cummings; Song, MS., "Sweet and low" (Annie Cantelo, student)—(accompanist, Miss Cantelo)—Miss M. Spencer Jones, pupil of Dr Steggall and Mr F. R. Cox; Postlude in D, organ (Henry Smart)—Miss Green,\* pupil of Mr W. G. Wood; Song, MS., "If thou art sleeping, maiden" (Elizabeth Foskett, student)—(accompanist, Miss Elizabeth Foskett)—Mr Robertson, pupil of Professor Macfarren and Mr Randegger; Recitativo ed Aria, "Ah, crudele" and "Non mi dir," *Don Giovanni* (Mozart)—(accompanist, Miss Elizabeth Foskett)—Miss Lucy Hackett, pupil of Mr Garcia; Allegro Assai, from Sonata in F minor, Op. 57, pianoforte (Beethoven)—Miss Manley, pupil of Mr Walter Macfarren; Serenade, MS. (Edith M. Hunt, student)—(accompanist, Miss Edith M. Hunt)—Mr A. Jarratt, pupil of Mr Prout and Mr Fiori; Prelude and Fugue in A flat, Book I, pianoforte (Bach)—Miss Alice Lammiman, pupil of Mr F. B. Jewson; Dramatic Song, MS., "Lord Ullin's Daughter" (Caroline Moseley, student)—(accompanist, Miss Moseley)—Miss Hilda Wilson, pupil of Professor Macfarren and Mr Shakespeare; Duet, "You've undone me," *Semele* (Handel)—(accompanist, Miss Amy Gell)—Miss Kathleen Hunt and Miss Hipwell, pupils of Mr Fiori; Novelletto in A, MS., pianoforte (George John Bennett, Balfé scholar)—Mr G. J. Bennett, pupil of Professor Macfarren and Mr Walter Fitton; Scena, "O Lieti di," *Etoile du Nord* (Meyerbeer)—(accompanist, Mr Livesey Carrott)—Mr R. H. Cummings, pupil of Mr Shakespeare; Song, "Birds of Passage" (Henry Smart)—(accompanist, Mr Livesey Carrott)—Miss Eva Thompson, pupil of Mr Gustave Garcia; Prelude and Lesson in B flat, Op. 33, No. 19 (Sir William Sterndale Bennett), and Toccatina, pianoforte (Walter Macfarren)—Miss Harvey, pupil of Mr Westlake.

\* With whom the organ is a second study.

## SCRAPS FROM PARIS.

(From our Correspondent.)

Among recent events worthy of record at the Grand Opera is the re-appearance of Maurel on his return from Italy. The part selected for the occasion was Hamlet. Maurel was much applauded and called at the conclusion of each act. His second part was Amonasro in *Aida*. The Ophelia was Mdlle Daram, who obtained her full share of applause. This young lady, despite, or perhaps, to speak more correctly, on account of her popularity has succeeded from the Grand Opera, intending henceforth to be her own manager, or, at any rate, to accept only short starring engagements. In her place, Vaucorbeil has secured the services of Mdlle Lacombe Duprez, niece of the whilom famous tenor. The ballet of *Sylvia* has been revived. Delibes's music and Sangalli's dancing are as much admired as ever.—*Robert le Diable* is in rehearsal. Several important and judicious cuts have, after much discussion and deliberation, been made in the score, and will be submitted in due course to the Minister of Public Instruction for approval, according to the regulation framed with a view to such cases.

Adelina Patti's hold on the Parisians is stronger than ever. Despite her illness, necessitating a temporary break in the performances, a mediocre company and orchestra, and the poverty of the *mise-en-scène*, Franchi and Pollini have made a profit in six weeks of 140,000 francs. No wonder Merelli intends having another Italian season next year. If, however, Mdlle Patey does not head his company, he must manage things differently or burn his fingers.

After delays arising from illness and other causes, Meyerbeer's *Pardon de Plœmel*, better known in England as *Dinorah*, has once more been performed at the Salle Favart, where it was first produced on the 4th April, 1859, with Mdlle Marie Cabel and Faure, as *Dinorah* and Hoël. Mdlle Cabel is now replaced by Mdlle Marie Vanzandt, who achieved a decided success as the heroine, both as singer and actress. She began by pleasing, and ended by fascinating her hearers. In short, she surpassed expectation. Provided she does not allow her head to be turned, and continues the studies to which, whatever her natural gifts, so much is due, she has a bright future before her. Mdlle Engally was the Janic. The "Goatherd's Song," added at Covent Garden for Mdlle Nantié-Didier, she was obliged to repeat. Both M. Dufriehe as Hoël, and M. Bertin as Corentin left something to be desired. The opera must soon be withdrawn, Mdlle Vanzandt's engagements calling her to London. The chorus and orchestra, under the guidance of M. Darlé, were extremely efficient.—A new three-act opera, *La Taverne des Trabans*, book by Erckmann-Chatrian and Jules Barbier, music by Henri Maréchal, will shortly be put in rehearsal, so as to be given in September, when the theatre re-opens after the annual vacation. There is a possibility, also, that Auber's *Cheval de Bronze* will be revived.

At the Théâtre du Château-d'Eau, Leroy is succeeded as manager by Millet, who has engaged a good working company, the members of which all give satisfaction, while Prévost, the tenor, is simply quite out of the ordinary way. The only doubt is whether he will remain with Millet, Vaucorbeil now regretting having let him slip through his fingers some months ago and Mapleson making tempting offers for London and America. Another remarkable member of Millet's company is Delrat, of provincial repute, who possesses an excellent barytone.

A one-act Posthumous trifle, *Mademoiselle Moucheron*, words by MM. Leterrier and Vanloo, music by Offenbach, has been produced at the Renaissance. The score was evidently left by the composer unfinished. It is really a mere sketch, and in producing it M. Koning lays himself open to the charge of not having exercised his usual sagacity. *Nemo mortalium omnibus horis sapit*. At the same house M. Jonas' *Canard à trois Becs*, first produced in 1869 at the Théâtre des Folies-Dramatiques, has been revived.

The Municipality still entertain the idea of a Popular Opera-house at reduced prices, and Herold has appointed a committee to consider under what conditions the town of Paris might assist a company or a private manager in carrying it on. The members of the committee are Herold, Alphand, Bouteiller, Hatas, Rey, Jobbé, Duval, and Lanessan, members of the Municipal Council, Jondière, President, Membree and Guiraud, Vice-Presidents of the Society of Composers.—Dramatic authors' rights for the first

four months of 1880 produced 1,054,451 francs; those for the same period of 1881, 1,374,172.

On Friday, the 3rd inst., an interesting sale takes place, at the Hôtel Druot, of autographs belonging to the late Baron Taylor, founder of the five artistic associations established here. The catalogue, drawn up by Etienne Charavay, contains the names of celebrities in every branch of art. Music is represented by Cherubini, Meyerbeer, Berlioz, Rossini, Spontini, Halévy, Félicien David, Adolphe Adam, Onslow, Niedermeyer, Ambroise Thomas, Gounod, &c. The dramatic authors are Alexandre Duval, Andrieux, Empis, Scribe, Saint-Georges, Mélesville, Mad. Ancelot, Vicomte d'Arlingcourt, Alfred de Vigny, Alexandre Dumas, Casimir Delavigne, Henri de Latouche, Népomucène Lemerrier, Viennet, Casimir Bonjour, Victor Hugo, and Jules Sandeau. The actors, actresses, and singers, are Nourrit, Mad. Dugazon, Talma, Mdlle Mars, Bocage, Mdlle Georges, Batiste, senior, Mdlle Duchesnois, Jouanny, Mdlle Leverd, Ligier, Mdlle Mante, Henry Monnier, Samson, Mdlle Volmonzey, Vestris, Mdlle Arnould-Plessy, Mdlle Anais Aubert, Rose Dupuis, Léontine Fay. The catalogue contains, moreover, the names of Eugène Delacroix, David d'Angers, Canova, Abd-el-Kader, Jules Favre, Gustave Drouineau, H. Flandrin, Tony Johannot, Isabey, Michelet, Pradier, Ch. Nodier, Célestin Nanteuil, Mdlle Récamier, Charlet, Daguerre, &c., &c.—The Theatres remaining open during the summer are the Grand Opera, Porte-Saint-Martin, and Châtelet. The Théâtre des Nations and Théâtre du Château-d'Eau will also be open for a portion of the season. The Variétés, Nouveautés, Athénée-Comique, Théâtre Déjazet, and Fantaisies-Parisiennes closed on the 31st ult. The Folies-Dramatiques will re-open in a few days for the company of the Bouffes, who will play *Les Mousquetaires au Couvent*. The Théâtre de Cluny, likewise, closed on the 31st May, but re-opens on the 5th inst. with *Les Cloches de Corneville*, played by the company of the Folies-Dramatiques. The Odéon, Palais-Royal, Renaissance, Bouffes, Ambigu, and Comédie-Parisienne, close on the 15th inst.; the Opéra-Comique, Gymnase, and Vaudeville, on the 30th. The Comédie-Française will shut probably for ten days in August and advantage be taken of the occasion to fix up an iron curtain, the house being the only one at present in Paris without such a precaution against fire. Arrangements with the same object will, if necessary, be carried out in all the other theatres.—Telephonic communication has been established between the Opera and the Magazines for painting new scenery, warehousing the old, &c., &c., in the Rue Richter, where the voices of Mesdames Kraus, Dufrane, Janvier, of MM. Sellier, Melchissédec, and Lorrain, were perfectly distinct while singing in *Le Tribut de Zamora* in "M. Garnier's Palace."

A WRITER, while endeavouring to fix the date of the first opera performed in Rome, has made a curious discovery. It appears that the first work of the kind was set by a certain Stefano Lando, and produced during the Carnival of 1634. The words were by Monsignor Giulio Rospigliosi, afterwards Clement IX. The pontifical librettist introduced among his characters a saint, a papal nuncio, the devil, and angels. The theatre in which the performances took place was capable of holding 3,000 persons, and was constructed by Cardinal Barberini, brother of the reigning Pope, Urban VIII. The performance was in honour of the arrival at Rome of Alexander Charles of Poland.

EMMA JUCH.—Mr Mapleson has engaged for his current season Mdlle Emma Juch, of whose appearance at a recent concert in New York the *New York Herald* of April 27 speaks in highly laudatory terms, stating that "She possesses a rich, pure soprano voice of extensive range and great power, executes the most florid passages with artistic skill, and possesses all the necessary qualifications for the making of a brilliant artist. In the first part of the concert she sang an air from *Der Freischütz* in excellent style, and on being re-called gave Ardit's 'Fior di Margheita' admirably. In the second part she won a genuine success by her brilliant execution of the 'Shadow Song' from *Dinorah*, and was called out several times at its conclusion, singing as an encore 'Amid the Depths of Splendour,' by Mdlle Murio-Celli, at the close of which the enthusiasm was so genuine and so lasting that she was forced to return and give (in French) the characteristic laughing song from Auber's *Manon L'Escout*, with which she showed herself quite familiar."

## MUSIC FOR THE PARKS.

It is most earnestly to be hoped that the movement for providing outdoor music for the people—a movement the objects of which were explained in a letter addressed to the *Daily Telegraph* by Mr Albert Grey, M.P., may not only find immediate and substantial support, but be recognized as an enterprise of metropolitan interest to be largely developed, and become permanent. Arrangements have already been made, with the permission of Her Majesty's First Commissioner of Works, by which a band will be able to play between the hours of five and eight p.m. on Mondays in Battersea Park, on Wednesdays in Victoria Park, on Tuesdays and Thursdays in the Regent's Park, and in Hyde Park on Fridays and Saturdays, from the 30th inst. to the end of August. A good deal of money will be required for the establishment and maintenance of a first-rate military band; and anxious as we are to support the movement, we deem it expedient to give renewed publicity to Mr Albert Grey's statement that ladies and gentlemen can by payment of ten pounds join the committee, and that all information regarding the committee and the band fund can be obtained from the Secretary of the People's Entertainment Society, 180, Brompton Road. We do not wish this thing to be done in a corner. The promoters of so important and humanizing an undertaking should be enabled to state frankly who they are, what they wish to do, how they mean to do it, and where they are to be found. The People's Entertainment Society have already done excellent service. Winter after winter Mr Charles Bethune, with the assistance of Lady Lindsay of Balcarres, Lady Folkestone, Lord and Lady Brabazon, Lord Reay, and other musical amateurs, has been able to organize on Saturday nights, in the most densely populated and poorest quarters of the metropolis, gratuitous concerts, vocal and instrumental, which have been listened to by audiences the majority of whom belong to the rudest classes of the community. That which the Society is now ambitious to do has a wider scope, and will effect a larger amount of good, than was obtainable by previous efforts. At most, at an indoor concert they could gather together two or three hundred hearers; but the performance of a military band during a fine summer afternoon and evening would give amusement of the most exhilarating and innocent description to thousands.

Hitherto it has been matter for anything but gratifying reflection that, while London has grown to be, so far as indoor entertainments are concerned, a highly musical capital, music has almost died out of the streets and open places. We can still support two Italian Operahouses; opera *bouffe* flourishes at the Opera Comique, the Globe, the Strand, and the Alhambra; and of fashionable and popular concerts there is no end. Amateurs flock to the Royal Albert and St James's Halls; ladies of rank throw open their drawing-rooms for pianoforte recitals; there are ballad concerts, smoking concerts, orchestral dinners and suppers day and night. The common people have their music halls and galleries of the theatres, and on gala days the Crystal and Alexandra Palaces—that is all. Of gratuitous musical recreation they have none. Our licensing laws and those who administer them virtually, prohibit music and dancing in the open air. Bigotry and the interests of bricks and mortar have successively abolished Vauxhall, the Surrey Gardens, and Cremorne. Whenever magistrates see a chance of depriving the masses of enjoyment by refusing licence, they clutch at it. Suburban "hops" are as few and far between as suburban tea-gardens. Organ-grinding has been voted a nuisance, although an improved class of organs of the "piano" kind has come into vogue of late. The swarthy instrumentalists are only enabled to grind at their peril, with the terrors of Mr Bass's Act before them. People fond of German brass bands at Brighton discover that in London they make discordant noises and should be "moved on." The "waits" are on the wane; and what survives in the shape of the traditional "harp, flute, and fiddle," outside public-houses, on Saturday nights, the interludes of "nigger" serenaders, and the squalling of ballads by ragged women are not of a nature to refine the popular taste. How are the people to be amused on summer evenings? They cannot afford theatres or music-halls more than once or twice a week; and there are six days between Sunday and Sunday. Do their superiors wish them to crowd our bars and tap-rooms? One of the avowed objects of the People's Entertainment Society was to keep poor men out of the gin-shop on winter nights; but summer nights are coming, and how are working men, their wives, and their children to divert themselves in the open air? True, in and about London are a number of handsome parks, where poor, as well as rich, may wander freely; but the cheerfulness of these is dreary in comparison with the Bois de Boulogne in Paris, with the Prater at Vienna, or the Summer Garden at St Petersburg. We have no *cafés* in our parks; itinerant vendors of fruit and sweetmeats are frowned down by the police; and on all sides arise placards, full of regulations enumerating what must not be done. The aspect of the Champs Elysées

on summer evenings, Sundays included, is literally that of a fair. *Cafés* and marionette shows, open-air concerts, conjurors and merry-andrews, children's goat-chaises, games for prizes, and swings diffuse brightness and hilarity around. What have we to show of the same nature? Nothing; unless it be a Foresters' *fête* at Sydenham or a teetotal jubilee at Muswell Hill—"admission one shilling." By way of gratuitous open-air spectacles we can offer nothing better to the foreigner, and enjoy nothing better ourselves, than the Whitechapel Road on a Saturday night—a Babel of butchers, costermongers, and cheap Jacks—all useful in their way, but assuredly not inviting in their aspect.

Directly any endeavour is made by sensible people who do not talk about philanthropy, or mix it up with theology, to entertain the masses out of doors, a cry of "The Rough!" that is, the "Spectre Rouge" of English respectability, is heard. He is a skeleton at our banquets; he is a slave behind the conqueror in his chariot at our triumphs; he lays knives under our pillows, halts in our pews, and sets ratsbane in our porridge. The London Rough is objectionable enough, but not altogether as Heaven has made him. Much of his manufacture is due to the indifference of bygone legislation and the selfishness of his betters. We allow him to swelter in foul pigstyes. We deny him light, air, and water. We suffer him to lead a comfortless, overcrowded, dirty, immoral existence; and until recently we permitted his children to sprawl in the gutter—some thousands are sprawling there now—and grow up stupid, vicious, unhealthy souls in unhealthy bodies, curses to themselves and to society. We do not believe the Rough will prove a nuisance in the parks when bands begin to play; but we do unfeignedly believe that open-air music spread over the metropolis will soften and elevate the manners of the people. The commonest of men like the strains of a military band, while, to the most ignorant of women they are delightful. That some skirmishing horseplay will occur on the part of raw lads or their hulking elders when large crowds assemble, is to be expected; but the police should be strong enough to keep them in check. The incorrigible rough will prefer St Giles's or the Dials to the park and the band; while the corrigible Rough, often a mere good-humoured lout who knows not how to amuse himself when away from the ginshop, will grow fond of music, and behave properly while the band is playing. In any case there remain the People who are neither rough nor ruffianly. Do they lay waste the parks? Have they wrecked South Kensington, or sacked the National Gallery, or raided the British Museum, or looted the Tower of London? No! In our museums and picture-galleries, as on all occasions of public rejoicings, the real working classes comport themselves with propriety, and are grateful for every concession. These are the genuine People for whom open-air music is intended, who will enjoy and benefit by it; and it is not necessary that the organizers of so healthy an enterprise should take the Rough into calculation at all.—*Daily Telegraph*.

SAINT-GERMAINS.—A few friends, accustomed to visit Offenbach at the Pavilion Henri IV., during his annual sojourn in the country, are about to place a bronze bust of him in the garden of the hotel. The inauguration, fixed for some time in July, will be private. The prime movers are Gordon Bennett (of the *New York Herald*), Henri Meilhac, and Albert Wolff. On the pedestal will be engraved only the simple words:—"A Jacques Offenbach, ses Amis."

PASDELLOUP'S CIRQUE.—The conclusion of the twentieth season of the concerts which M. Pasdeloup inaugurated and has conducted with indefatigable perseverance was celebrated by a festival given in his honour yesterday in the great hall of the Trocadéro Palace. There is still much to be done to promote the cultivation of high-class classical music in Paris, but for almost all that has been effected in this direction, in late years, credit may fairly be taken by M. Pasdeloup. In sympathy with his continual efforts friends rallied round him in such numbers that the immense hall, which is all that remains of the Exhibition of 1878, was literally crammed. Only three solo artists took part in the entertainment, but these were all *de première force*. M. Planté's singularly delicate style of pianoforte playing is not particularly suited for so large an area, but his extraordinarily finished execution, displayed in Mendelssohn's G minor concerto, and to still greater advantage in solos, from the brilliant repertory of Berlioz and Liszt, roused the audience to enthusiasm. M. Faure's broad declamation of the bravura air from *Alexander's Feast*, and of a fragment from Wagner's *Walküre* also the more flattering to the singer, inasmuch as the German poet-musician is as much hated in France as Prince Bismarck himself. It argues pluck in M. Pasdeloup to persist in forcing his audience to hear and at length admire the works of a man who in their minds is identified with Gallo-phobia in Germany.—*Correspondence of the "Daily Telegraph," May, 30th.*



## MEFISTOFELE AT MILAN.

(From a Correspondent.)

Just out of the theatre. *Mefistofele* of Boito. First representation. Success splendid and indisputable. Music very original and new. Some pieces produced a real fanaticism in the audience. Choral and orchestral execution perfect, especially orchestra led by Faccio. Bass, Nannetti, and soprano, Mariani Masi, unsurmountable and sublime; the tenor, Marconi, fair, although rather weak voice; Mariani de Angelis, mezzo soprano, also fair. Arrigo Boito, the composer, called over and over again to the honours of the full theatre, who applauded frenetically. Theatre crammed. Chorus of boys in the "prologo" of wonderful effect. A real success as far as I heard (viz., up to the 4th act).

G.

May 25.

## SONG OF SAUL.\*

(From an unpublished Cantata, entitled "David.")

Great Power Supreme ! thy servant's curse  
Still lingers in mine ear ;  
Dark falls the shade of Amalek  
Upon a kingly bier.

Methinks I see the kingdom rent ;  
The Lord's anointed slain ;  
The crown upon this stripling's head  
Who follows in our train.

This must not be. Who dare aspire  
Our regal throne to fill,  
Yon sun shall set upon his grave—  
Such is our royal will.

By craft his death must be achieved ;  
In forefront of the fight  
Let Philistine encompass him  
For ever from our sight.

\* Copyright.

WETSTAR.

ROYAL ITALIAN OPERA.—That the *Prophète* would be forthcoming early in the season might have been given as granted. Besides its picturesque music we have gorgeous pageantry to take into account, and how this is managed at Covent Garden need not be told. Then, with a Fides like Mme Scalchi, a John of Leyden like Señor Gayarre, the Spanish tenor, and a Bertha like Mme Valleria, an occasional performance of Meyerbeer's grand spectacular opera is tolerably sure to attract; and, indeed, the thirty-two years that have elapsed since its first introduction to the London public have not visibly weakened its hold. The performance on the present occasion was generally effective; the orchestra, under M. Dupont, the new Belgian conductor, more than maintained its repute, and none of the old familiar points were passed over with indifference. After repeating *Semiramide*, Mme Patti chose for her second opera *La Traviata*, another work which, thanks to the melody and tenderness, to say nothing about the dramatic power, of Verdi, has also appealed to us for more than a quarter of a century, losing none of its freshness. But with such a "Lady of the Camellias" as Mme Patti, who has brought her assumption both musically and dramatically to absolute perfection, and never showed this more convincingly than to the audience crowding all parts of the theatre on Saturday night, *La Traviata* can hardly miss a cordial welcome. We have nothing to add to what on various occasions has been written about this admirable performance, except that it was more than ever keenly appreciated, from the earlier exhilarating scenes to the last sad climax, the intense reality imparted to which was almost painful. The remaining characters were sustained by Signors Nicolini and Cotogni (Alfredo and Giorgio Germont). The time-honoured *Barbiere* followed on Monday, as if to give fresh evidence of Mme Patti's versatility. This opera is indeed a healthy and a lively septuagenarian! To be brief, the cavatina,

"Una voce poco fa," and the duet with Figaro (Signor Cotogni) in the first act, the bolero from the *Vêpres Siciliennes* and "Home, sweet home," in the lesson scene, won for our long-admired Rosina the customary honours. Signors Nicolini (Almaviva), Ciampi (the driest of Bartolos), and De Rezaké (a Basilio not to be despised) were also in the cast, Signor Bevigiani conducting. *Mignon* came next, with Mme Albani once again as the gently prepossessing representative of Goethe's poetic creation, Mme Trebelli as the gaily impertinent Frederica; Mme Valleria as the supercilious coquette Filina; M. Gailhard as the dreary old harper Lothario; Signor Ciampi as the imperturbable Laerte; and Signor Tecchi as the easily fascinated Guglielmo. Though Mme Albani sang "Non conosci quel suolo?" ("Know'st thou the land?") with genuine expression, her most decided vocal successes were achieved in the apostrophe to the swallows ("Leggiadre rondinelle") and the soliloquy, "Conosco un Zingarello," both encoired, the last (revealing characteristic humour) unanimously. Nothing could be livelier or more natural than Mme Albani's acting in the scenes where Guglielmo, in presence of the jealous Mignon, pays court to Filina, or in that before the mirror, when Mignon puts on one of Filina's dresses, making free use of her hated rival's cosmetics, and other artificial extras undisputed by beauty. Last night the opera was to be *Der Freischütz*, for Mme Fursch-Madler; the production of *Il Seraglio* is announced for Thursday next.

HER MAJESTY'S THEATRE.—The event since our last has been the return of Mme Christine Nilsson to the scene of her many triumphs. The opera chosen for the *rentrée* of the accomplished Scandinavian was *Faust*. It was as Gounod's Marguerite that she won her earliest laurels in this country, and she has worn them ever since with undiminished brightness. Except in the scene of the prison and the death, nothing can be more unlike the Margaret of Boito, and nothing less resembling the Margaret of Goethe than the Margaret of the popular French composer; and it speaks highly in favour of Mme Nilsson's dramatic perception that she not only perceives the difference, but knows how to express it. We have only now, however, to deal with the Gretchen who was our old acquaintance before her Italian successor flashed suddenly on the horizon, and took the operatic world by surprise. In this we find, and in fact desire, no change. Scene after scene, as the dramatic action progressed, left the old impression, the last, by reason of its convincing earnestness, being, as ever, the fitting climax. Mme Nilsson's voice was in first rate condition, and her singing all that could reasonably be wished. The "Jewel Song," executed with well-sustained fluency, was a happy effort, brilliant in display, and as such appreciated at its worth, being encoired with unanimity. That Mme Nilsson's reception by the audience was such as is only awarded to eminent public favourites may easily be credited. Mr Maas, our young and always advancing tenor, has made himself master of M. Gounod's text, and sings all the music assigned to Faust with remarkable ease and grace. When, with experience, he has made himself as familiar with another side of his calling, of significant importance to those who aim at stage distinction, we shall be enabled to judge him still better, through the medium of a performance more evenly balanced. The other parts were allotted to Mdle Tremelli, Siebel; Mdle Valerga, Martha; Signors Del Puente and Novara, Valentine and Mephistopheles—the last a by no means conventional portrayal of the mocking fiend. Mdle Lilli Lehmann has again made her first appearance in the *Traviata*, and confirmed the good opinion generally pronounced last summer. Wagner's "Flosshilde" is above all an artist; and, if her means be not exceptionally great, she makes the best use of the gifts she possesses, singing and acting with genuine sentiment, enhanced by unquestionable intelligence. Her Violetta, in short, is a well-considered, well-studied performance; and if no special feature dazzles by excellence beyond the rest, the whole satisfies by its completeness as well as pleases by its total absence of assumption. Mdle Lehmann has reason to be content with the applause bestowed upon her most successful efforts, and with the general kind feeling of the audience. Enough to add that the characters of Alfredo and Giorgio were in the safe keeping of Signors Ravelli and Galassi. Mme Nilsson's next opera will be *Mignon*. The *Mefistofele* of Boito, it is hoped, may speedily follow. For to-night we are promised *Il Flauto Magico*, which will put Signor Arditi, the conductor, on his mettle.—Graphic.



ANTON RUBINSTEIN.—The first of this magnificent virtuoso's protected recitals was given on Thursday afternoon, to an audience that made the big room of St James's look all eyes, all ears, all palms,—all eyes to see, ears to hear, palms to clap together. It was a sensational two hours not easy to drive from the memory, where, indeed, it is likely to remain fixed till the crack of doom.

Herr Rubinstein's programme was varied and interesting, very like the programmes with which he has, for nearly a quarter of a century and more, been edifying the peoples, and not the least our own "unmusical" London (or *Lud-on*) where

#### Terruit Urbem

*emollit mores*, and tames the wildest citizens.

We had, of course, old John Sebastian, the "hungry contrapuntist," with his *Chromatic Fantasia* (and Fugue); we had, of course of course, the unchromatic *Fantasia* (without Fugue) in C minor of the "infantile Mozart"; and we had, of course of course of course, the "Waldstein" of Beethoven—to the consternation of certain eager listeners who came with another sonata—the "*Apasionata*," say, or the "*Mondscheins*" (leaving the Bulow five at home). All these were played as only the fiery Rubinstein can play them, and with plaudits only wrung by a Rubinstein from the heart-strings of breathless idolators. Truly a phenomenon!

*Ubi nitent*, etc.

Then followed a plentiful and splendid feast of Chopin—soup, fish, *entrée*, joint, and ices ("Impromptu," "Barcarolle," "Mazurka," "Valse," and "Etudes"—three of them). This, superbly served up, was eagerly partaken of by the crammed assembly.

For dessert the overwhelming master drew upon his own rich and ample stores, in the shape of "Sarabande," "Passepied," "Courante," "Gavotte" (*suite*), "Romance," and "Caprice"—truly a banquet worthy of Lucullus-Apicius.

All was done to perfection, and roused the enthusiasm of every one in whose breast a spark lay hidden. Rarely has such a scene been witnessed.

[Among the the most frequent and hearty of the approvers was Dr Hans von Bülow.] D. B.

#### Fast Out.

Scene—Public-house in St Mary's Court, New Cut, Lambeth.

RESPECTABLE OLD COAL-HEAVER.—"I'll take the *Chellen-ham Looker-on* after the last gentleman."

[Utter! Too tootly too'y!—Dr Budge.]



## MR CHARLES HALLÉ'S

Beethoven Recitals.

ST JAMES'S HALL.

MR CHARLES HALLÉ has the honour to announce that his TWENTY-FIRST SERIES of PIANOFORTE RECITALS will take place on the following Afternoons:—

FRIDAY, JUNE 10.  
FRIDAY, JUNE 17.

FRIDAY, JUNE 24.

## PROGRAMME OF SIXTH RECITAL.

FRIDAY AFTERNOON, JUNE 10.

To commence at Three o'clock precisely.

SONATA, Op. 54	...	...	...	Beethoven.
PRELUDE and FUGUE, in E flat major	...	...	...	Bach.
PRELUDE and FUGUE, in D sharp minor	...	...	...	Beethoven.
SONATA, Op. 57	...	...	...	Beethoven.
PRELUDE and FUGUE, in E major	...	...	...	Bach.
PRELUDE and FUGUE, in E minor	...	...	...	Beethoven.
SONATA, Op. 78	...	...	...	Beethoven.
PRELUDE and FUGUE, in F major	...	...	...	Bach.
PRELUDE and FUGUE, in F minor	...	...	...	Beethoven.
SONATA, Op. 79	...	...	...	Beethoven.

## PRICES OF ADMISSION.

PRICES OF ADMISSION.											
Sofa Stalls (numbered and reserved), for the Series	...	...	...	...	...	...	...	£2	2	0	
Single Tickets	...	...	...	...	...	...	...	...	0	7	0
Balcony, for the Series	...	...	...	...	...	...	...	...	1	1	0
Single Tickets	...	...	...	...	...	...	...	...	0	3	0
Area	...	...	...	...	...	...	...	...	0	1	0

Subscriptions and Tickets at Chappell & Co.'s, 50, New Bond Street; Stanley Lucas, Weber & Co.'s, 31, New Bond Street; Mitchell's, 33, Old Bond Street; Olivier's, 38, Old Bond Street; Keith, Prowse & Co.'s, 48, Cheapside; Hay's, Royal Exchange Buildings; Austin's Ticket Office, 28, Piccadilly; and of MR CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

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## The Musical World.

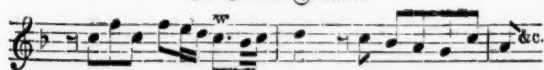
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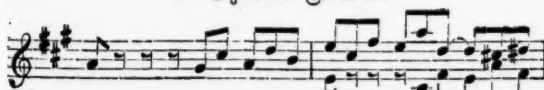
On Change.

DR QUINCE.—Was that thunder?  
DR SHIPPING.—No, it was Rubinstein.  
June 2nd, 1881.

To Emma Albani.



To Christine Nilsson.



(C. Hallé.)

(C. Hallé.)

## ADDRESS TO MR WEIST HILL.

The address to Mr Weist Hill (Principal of the Guildhall School of Music), presented on the afternoon of Saturday, the 21st ult., by the members of the choir connected with the Guildhall Orchestral Society, is textually as subjoined:—

"TO H. WEIST HILL, ESQ., MUSICAL DIRECTOR.

"The undersigned choral members of the Guildhall Orchestral Society beg your acceptance of the accompanying Timepiece, as an expression of our warm appreciation of the very valuable tuition we have received from you, and also in remembrance of the many pleasant evenings we have passed in your company."

This handsome acknowledgment of solid instruction combined with legitimate entertainment, received from one so thoroughly competent to impart it as Mr Weist Hill, was signed by nearly every member of the choir, and accompanied, as our readers have already been informed, by an appropriate testimonial in the shape of a handsome illuminated clock. To present Mr Hill with a timepiece, appears something like sending coals to Newcastle; but of one thing the bestowers of the gift may rest assured—so long as our English Costa has the clock in his possession, so long will he keep it in good order, and see that it beats time with uniform precision.

At the last "Orchestral Concert" of Mr Ganz, a new pianist from Vienna, Herr Löwenberg, proved himself equal in every respect to the most astonishing virtuoso of the day. Of him, however, we must take another occasion to speak more at length. We may say at once, however, that Herr Löwenberg is a consummate master of his instrument.

MR CARL ROSA'S unprecedentedly long and successful tour in the "provinces" having at last terminated, it is bruited that he has come to terms with Mr Gye, for a four months' tenancy of Covent Garden Theatre, beginning in the second week of October. The performances, as usual, are to consist exclusively of operas in English, with, if report speaks truly, Mme Albani, who, though French-Canadian, speaks our language fluently, as the "bright particular star."—*Graphic*.

NORWICH FESTIVAL.—The programme of the forthcoming Norwich Festival contains several novelties of interest, including *St Ursula*, a cantata by Mr F. H. Cowen; *The Sun Worshipper*, a "musical ode," by Mr Arthur Goring Thomas (of our Royal Academy); *Graziella*, a dramatic cantata, by Sir Julius Benedict, who directed the East Anglian Festival from 1845 to 1878 (inclusive): an overture to *Henry V.*, by Walter C. Macfarren; *The Harvest Festival*, a symphonic poem, by J. Francis Barnett; and an orchestral *Suite* by Mr Eugène D'Albert—all composed expressly for the occasion. Thus Mr Randegger, the new conductor, who has provided other genuine attractions, begins with excellent promise.—*Graphic*.

MR HALLÉ'S RECITALS.—On Fridays during the past month Mr Charles Hallé has been engaged in the agreeable and, we trust, profitable task of playing Beethoven's Sonatas in chronological order, taking four at each concert, and joining to each set six of the forty-eight Preludes and Fugues of J. S. Bach. The performances will be continued till both series are exhausted, so that Mr Hallé's regular hearers—and there are many—will, when the course ends, have enjoyed an educational privilege almost unique in its nature. It is needless to point out how much the scholasticism of Bach relieves the exuberant fancy of Beethoven, each composer doing for the other that which an appropriate background does for a picture. The Sonatas by contrast with the Fugues, and the Fugues by contrast with the Sonatas, have all their salient features accentuated, and so the two masters, widely sundered in point of style and method, come together in perfect harmony. The idea was a very happy one, and is being carried out with entire success. We advise all students of Bach's Fugues to go and hear Mr Hallé play them. His neat, precise, and well-disciplined talent brings out the structure of those wonderful works with surpassing clearness, so that all the involutions of the parts can be followed with ease. A better opportunity, we feel sure, is not likely to occur again, unless, indeed, Mr Hallé should be moved by public approbation to do next year as he is doing now.—*Musical Times*.

## CONCERTS.

**PHILHARMONIC SOCIETY.**—After considerable doubt and no small difficulty the sixty-ninth season of Philharmonic Concerts has reached a more or less successful conclusion. Mr W. G. Cusins, indeed, has overcome the difficulties that beset him with a good show of resolution, and two rehearsals, in place of the traditional one, have not been without their share in the general result. True, this is but the beginning to an end, and it is to be hoped the end may carry out the promise of the beginning. The last concert presented a fair example of the kind of programme to which we have recently been accustomed—one of the best of the series, in short, though much too long and comprising too many pieces. The quality of the pieces, however, was almost uniformly good. No one could object to such a symphony as Schumann's No. 1, or such overtures as Mendelssohn's *Isles of Fingal* and Beethoven's greatest *Leonora*; nor could anyone be otherwise than pleased to hear the last-named master's fifth pianoforte concerto, superbly interpreted as it was from end to end by Mme Sophie Menter, one of our most recent and welcome visitors. Here surely was enough of instrumental music to absorb an entire programme, without the addition of such a cacophonous hotch-potch of finger-work, such a farrago of senseless passages as Liszt's Fantasia on *Don Giovanni*; which, nevertheless, we are bound to say, the clever lady played with no less enthusiasm than she had already brought to a far more congenial task, and which, it must also be admitted, the connoisseurs supposed to form the "classical" nucleus of the Philharmonic Society applauded more vociferously even than they had applauded the concerto—a fact, it will naturally be surmised, mainly due to the wonderfully facile execution of the pianist. The singers were Mme Albani and Mr Herbert Reeves. Mr Gye's favourite *prima donna* was listened to with unfeigned satisfaction in the prayer of Elizabeth (*Tannhäuser*), and the melodious cavatina from the first act of *Hérold's Prê aux Cleres* (violin obbligato, Mr Straus), to both of which she imparted the charm of voice and manner invariably distinguishing her performances. Mr Herbert Reeves sang under the evident disadvantage of a cold, which, however, could not altogether hide the artistic feeling evinced in "Dalla sua pace." Mr Reeves must strive to conquer his timidity and use every effort to give more strength and fullness to his naturally pleasing voice, always bearing in mind his distinguished father, as example. "God save the Queen" was played at the end of the concert; but there were doubtless some among the audience who missed the old familiar *Jubilee* overture of Weber, notwithstanding the splendour of Beethoven's *Leonora*. Mr Cusins was honoured, on quitting the orchestra, with a cordial testimony of approval.

A CONCERT was given at St James's Hall on Friday evening, May 27th, in aid of the funds for the restoration of the English Church in the Rue d'Aguesseau, Paris. The programme comprised well known works by popular composers, sung by amateurs of rank and fashion, among whom were the Viscountesses Folkestone and Downe, Mrs and Miss Ellicott, Miss Beatrice Elmslie, Mrs Ronalds, the Hon. Spencer Lyttelton, Messrs C. Wade and Theo. Marzials, &c., with Messrs Arthur Sullivan and W. G. Cusins as accompanists. Mrs Ronalds, an American lady, made a great impression in Sullivan's "Lost Chord," in which she was assisted by Messrs John Thomas, G. M. Coward, and the composer, at the harp, American organ, and pianoforte. The Viscountess Folkestone sang Horn's "Cherry ripe" so much to the general satisfaction that, called upon for something more, she gave "The Last Rose of Summer" in such a manner as to prove that she could not only sing with *gaîté de cœur*, but also with tender expression. Besides giving the valse from Gounod's *Romeo et Juliette* with a facility remarkable in one so young, Miss Ellicott came forward as composer of a sonata for pianoforte and violoncello, the first movement of which, played by Mr Bainbridge and M. Lasserre, gave evidence that she must have studied to advantage the purely classical form and is by no means deficient in melodious invention. £3,000, we are informed, is yet wanting to complete the desired improvements in the Parisian English church. Much has already been done to help the work, and it is to be hoped this recent effort on the part of a body of distinguished amateurs will not have been made without some adequate return.—W. D. D.

A CONCERT was given by Mr John Francis Barnett in St James's Hall on Wednesday night, for the purpose of introducing to a metropolitan audience his cantata, *The Building of the Ship*, written for the Leeds Festival of 1880. At the time of its first performance we discussed this work in detail, and there is the less need to go over it again because Mr Barnett is one of those composers who, so to speak, carry their heart upon their sleeve. He never affects the mysterious, or deals with music as though he believed that means of expression are given to men for the purpose of concealing their

thoughts. Hence he who runs may read Mr Barnett's honest meaning in *The Building of the Ship*. This we believe to be the secret of the composer's success. So many things in the world puzzle the average mind that a frank and candid utterance, especially in art, comes as pleasantly as a beaten track to a man lost on a moor. The performance of the work had been carefully prepared, and was in every way acceptable to a large and fashionable audience. As regards the solos, the result just indicated will be understood when we say that they were entrusted to Miss Anna Williams, Mme Patey, Mr E. Lloyd, and Mr Santley, all of whom seemed no less zealous for the good of the cantata than able to further it. Many of the numbers were exceptionally fortunate, those especially which met with most favour at Leeds. For example, the quartet, "The sun shone on her golden hair," had to be repeated by Mesdames Williams, Wardroper, Gibson, and Patey; the tenor air, "Love's command," was also encored, under extreme provocation from Mr Lloyd's excellent singing, as was, thanks to Mme Patey's complete revelation of its charm, the contralto song "Ah! when the wanderer." Other encores were awarded to the effective chorus "Thus when the rising of the sun," and the chorus for female voices only, "Beautiful they were in sooth," though as regards the last named the compliment was not accepted. We should add that the soprano solos were sung by Miss Williams with all the skill she manifested at Leeds, and that those for bass gained by transference from Herr Henschel to Mr Santley. At the close, Mr Barnett was called to the platform and loudly cheered, both as composer of the work and conductor of the performance. The second part of the programme contained Beethoven's Fourth Pianoforte Concerto, played by that clever young artist, Miss Emma Barnett, one or two songs, and two orchestral pieces by the concert-giver.—D. T.

**MISS ELEANOR BURNETT.**—The annual concert of this pleasing vocalist took place on Saturday afternoon last at St Andrew's Hall, Newman Street, in the presence of a large circle of friends. The incidents of the programme were not only various, but, in the highest sense, attractive. For instance, Miss Agnes Zimmermann and Herr Straus—both stars of unequivocal magnitude—were associated in Beethoven's Sonata duet, Op. 30 (No. 3), and that the music was duly honoured by an interpretation exemplary in every respect, will be easily believed. Herr Straus was afterwards singly heard in solos by Spohr and Bach, and Miss Agnes Zimmermann, also, in Schumann's "Novelette in F," and Stephen Heller's caprice "La Truite," the latter a piece well calculated to demonstrate to perfection the clear and volant finger. Miss Burnett's contributions consisted of the scena by Vaccaj, "Ah, se tu dormi," a pair of Rubinstein's duets with Miss Robertson, and songs by Wagner and Schumann; and as she sang with graceful taste and a native unaffectedness of manner, she won pleasant opinions from all who listened to her. Her principal vocal coadjutor was Miss Robertson, whose airy flexibility of voice and highly cultivated powers of execution, were daintily tested in songs by Meyerbeer and Marzials, and the duets by Rubinstein already referred to. Besides Miss Robertson, Miss Henrietta Nunn, Mr Redfern Hollins, and Mr Frederick King, were heard at intervals. The accompaniments were played by Miss Carmichael and Mr Robert Beringer. H.

(From another Correspondent.)

Miss Eleanor Burnett gave her annual concert in St Andrew's Hall on Saturday afternoon, the 28th ult., when a numerous and fashionable audience, responding to the invitation of the accomplished lady, were highly gratified by an admirable performance of an interesting programme. The fair artist selected for the display of her carefully trained powers Vaccaj's "Ah, se tu dormi," Wagner's "Schlaflein holds kind," and Schumann's "Frühlingsnacht." In the Italian scena slight evidences of nervousness were visible, which, however, did not, to any extent, interfere with her interpretation of the elaborate composition, and were, happily, altogether absent in her singing of the German songs. The wide culture enjoyed by the lady, both as linguist and vocalist, enables her to give fluent and appropriate readings of works so diverse in character, form, and rhythm, as those chosen from the music of the languid south, and the restless north. In each of the three songs, selected from her extensive repertoire, Miss Burnett was eminently successful. The concert giver was assisted by Miss Robertson, Miss Henrietta Nunn, Mr Redfern Hollins, Mr Frederick King, Miss Agnes Zimmermann, Herr Straus, Miss Carmichael, and Mr K. Beringer. C. D.

**MISS LILLIE ALBRECHT.**—The artistic pretensions of this young lady are twofold. She is not only a pianist of showy attainment, but composes what she plays. The Recital she gave at Aberdeen House, Argyll Street, on the 28th inst., revealed her fully in both capacities. The programme contained some dozen of her own compositions, in every variety of mood and pattern, including a "nocturne," an "impromptu," a "fantasie," a "reverie," an "idylle,"

a "galop," a "march," and a "morceau militaire," besides a couple of songs for the two lady singers! The pianoforte pieces were, so far as we heard them, by no means wanting in pleasing characteristics of invention and construction, and when illumined and explained by Miss Albrecht's own facile interpretation, could hardly be listened to without inviting compliment. Miss Albrecht, in short, has a deft capability for the modelling of those volatile and excited effusions, which find so much favour in the restless world of drawing-room pianoforte players, and those who hear her pieces can but be struck with the animated diversions of her fancy, and the effect of which they are susceptible, when the performer is expert, brilliant, and determined. That the displays of Miss Albrecht on the present occasion were accepted with pleasure and enthusiasm by her audience may be taken for granted. The intervening singing was in the hands of Mdme Arabella Smythe, Miss Coyte Turner, and Mr Isidore de Lara. Mr Lindsay Sloper (Miss Albrecht's professor) conducted. H.

MR WINN'S concert, given at St James's Hall on Saturday evening the 21st of May, proved highly successful. A large audience assembled to testify their appreciation of the eminent services, rendered in the cause of music during the last quarter of a century, by this excellent barytone. A capital programme was placed before them, which was performed by fellow artists, who cannot but entertain good will and admiration for one ever ready to assist in any good work. The concert afforded both singers and hearers an opportunity also of expressing their sympathy with his daughter Mdme Florence Winn, who on this occasion resumed her public professional duties as a contralto vocalist. The young lady gave abundant evidences of her capacity to undertake any rôle that may be assigned to her, for her voice is of good compass, full and resonant, and is guided by intelligence and true feeling. These qualities were manifest in Barnby's song "When the tide comes in" and the Scotch ballad "Caller herrin," and both received the hearty recognition of the audience. The concert giver sang Handel's "O ruddier than the cherry," and the old ballad "Come lasses and lads," in earnest and characteristic fashion, thereby delighting his patrons. The other artists were Misses Clara Sammel, Mary Davies, Mdme Patey, Messrs Guy, Cummings, Santley and Lewis Thomas. M. Sainton exercised his charming art, and Messrs Lee, Parker, &c., were able accompanists. A. B.

MR GEORGE GEAR'S annual concert was held at St George's Hall, and although morning concerts, attended chiefly by ladies, whose enthusiasm is more deep than demonstrative, are proverbially cold, Mr Gear had every reason to be satisfied with the applause he received. His success was fully deserved, for never did he display more mastery over his instrument. This was especially evident in Beethoven's "Waldstein" Sonata, which he executed in a style to satisfy all lovers of classical music. His other performances were Schubert's *Rondo Brillante* in B minor, for pianoforte and violin; Mozart's *Rondo* in A, also for piano and violin; *Nocturne* in E flat, (Chopin), and a *Valse Fantastique* of his own composition. Though brilliant and pleasing, this has scarcely the rhythm of a waltz. The violin part in each of the duets was artistically executed by Signor Erba, who, moreover, exhibited both taste and feeling in a composition in A minor, entitled "Romanza," (first time), also the work of Mr George Gear. The *motivo* of this is melodious and charming. The vocalists were Mdme Mary Cummings, whose fine voice imparted appropriate effect to Beethoven's "Creation's Hymn," "A tiny floweret," (new song by Mr Gear), and "At the portal," (Ferri); Miss Cecilia Fuller gave Bellini's "Qui la voce," and Eckert's "Echo Song," in good style; Miss Edith Brandon who pleased much in three songs by Brahms, Schubert, and Blumenthal, and also joined Mr Bernard Lane in the tuneful love-scene in Gounod's *Romeo e Giulietta*, Mr Bernard Lane himself winning deserved applause in Blumenthal's "My Queen" and a new song entitled "Three tokens," by Mr Henry Parker (accompanied by the composer). The programme was agreeably varied by a solo on themes from *Martha*, composed and executed by the well-known and popular harpist, Herr Oberthür, after which the audience, the majority of whom had remained to the end, withdrew, thoroughly gratified with the entertainment provided. The concert was a *bond fide* success.—(From a Correspondent).

BARCELONA.—In addition to the Liceo and the Principal, a third theatre, the Teatro Principe Alfonso, is announced to open with Italian opera here.—In consequence of earnest solicitations from leading persons in the town, Verdi will, next winter, visit this town to superintend the production of *Simon Boccanegra*.—A one-act opera, *La Vora del Mar*, by Goula, will be performed on the occasion of his benefit at the Teatro Principal.—A statue is to be erected to Mozart in the Teatro del Liceo.

## PROVINCIAL.

SHEFFIELD.—There was a full choral service at St Philip's Church, on Sunday afternoon, the 22nd ult., at which the Rev. Mr Cort, senior curate, officiated, on behalf of the Organ and Choir fund. Services were also held in the morning and evening of the same day, when the Revs. James Gilmour and J. H. Julian preached. In the morning the anthem was Dr Stainer's "My hope is in the Everlasting, that He will give you," (*Daughter of Jairus*), sung by Mr Abercrombie of the Chapel Royal, in a style as pure as it was fervid. In the afternoon, the anthem was "Deeper and deeper still," (*Jephtha*), in the evening, "Then shall the righteous shine forth," (*Elijah*), also given with fine taste by Mr Abercrombie, followed by W. T. Best's spirited chorus, "The Lord is great in Zion." The choir acquitted themselves throughout in a highly satisfactory manner.

NORWICH.—The twentieth concert of the Norfolk and Norwich Musical Union in St Andrews, on the evening of May 23th, was exceedingly well attended. The chief feature of interest was the production, in this city, of Frederick Clay's *Lalla Rookh*, which occupied the first half of the evening. The principal performers were Misses Blackwell, (Lalla Rookh), and Annie Sinclair, (Leila), Messrs G. Minns, of Ely Cathedral, Feramor, and Brockbank, (Fadladeen). The cantata, as a whole, was creditably rendered, and Dr Bunnett is to be congratulated on the success which has thus attended his efforts to present attractive novelties. The second part of the programme, which began with Schubert's overture to *Rosamunde*, was a vocal miscellany, in which the effect of Dr Bunnett's pretty part-song "May, sweet May," composed expressly for the occasion, was somewhat marred by the over-anxiety of the performers. Nevertheless it was received with every mark of favour. The band, under the leadership of Mr Frank Noverre, won general approval. Mr Walter Lain presided at the organ.

## MR KENNEDY'S LAST NIGHT IN BELFAST.

On the 27th ult. Mr David Kennedy, the popular Scotch vocalist, gave his farewell entertainment of Scotch songs in the Ulster Hall. The audience was large; indeed, though there were a few seats vacant, it would be no exaggeration to say that there was a full house. The programme consisted of a selection of songs which were truly representative, and which indicated at once the skill of Mr Kennedy himself, and the peculiar associations of rural life in Scotland. The programme included three songs composed by Burns, one by Hogg, two by Scott, one by Lady Nairne, and other songs by authors of less note. Misses Marjory, Helen, and Maggie Kennedy, and also Mr Robert Kennedy and Master John Kennedy, assisted in executing the programme. These ladies and gentlemen are indeed talented vocalists, and render the Scotch airs with thorough discernment and sympathy. It must, however, be manifest to anyone who has enjoyed the concert which Mr Kennedy provides that he is himself the very life of the group, and that the popularity of this unique family of national musicians springs almost entirely from him. Mr David Kennedy is in every sense a full-grown Scotchman, one who sympathises largely with the traditions of his country, and who has studied the songs and lyrics of his native land with an honourable motive, and genuine appreciation of their worth. He narrates Scotch anecdotes in a style that could scarcely be surpassed, and which provokes the merriest laughter. Without entering too much into detail as to the performances, which, by the way, is scarcely necessary, since Mr Kennedy and his family are by no means strangers in Belfast, we may observe that the solo singing was really very good. Miss Helen Kennedy's "Flora Macdonald's Lament" (Hogg), was rendered in excellent style, as was also "Oh whistle an' I'll come to ye, my lad" (Burns), by the same lady. Mr Kennedy, sen., gave "There's nae luck aboot the house" and "Get up an' bar the door, O," displaying both the powers of the cultivated vocalist and those of a well-trained elocutionist. Miss Marjory Kennedy's "Jock o' Hazeldean" and "Twas within a mile o' Edinboro' toon" were well sung. Mr Robert Kennedy sang "Annie Laurie" admirably. He also gave the "Minstrel Boy," which was appropriately introduced as a variety in a way that testified to the superior character of his training. Most of the items on the programme were encored; indeed, the audience were quite happy under the influence of the Scotch songs as rendered by the Kennedy family. The entertainment was brought to a conclusion with "Auld Lang Syne," during which the audience, at the invitation of Mr Kennedy, stood up and took part.

LEIPSC.—Mdme Geistinger, who has been stopping here after her return from America, met with a hearty welcome from the artists of the Stadttheater and the members of the chorus serenaded her.



## HER MAJESTY'S THEATRE.

Mdme Christine Nilsson began, on Saturday night, what is announced as a limited number of representations, by appearing in the part with which her name has been most closely identified ever since she first flashed into fame amongst us. Amateurs who can carry back their operatic memories for fourteen years do not need telling that Mdle Nilsson, radiant and charming as Violetta on the night of her *debut*, made a profound impression by the poetry and pathos of her Marguerite. Since then she has remained the ideal representative of perhaps the most popular character in lyric drama. *Faust* needs only to be announced with the Swedish lady as its heroine in order to awaken more than the languid interest that now follows operatic doings. Mdme Nilsson's appearance on Saturday in the familiar dress of her favourite character was welcomed with enthusiasm, the applause being so loud and sustained that the performance was for some time interrupted. She proved to be in good voice, and disposed to renew all the most agreeable impressions formerly made in the part. Her execution of the "Jewel Song" was especially well received and encoed, while in the scene of Valentine's death, and that of the church, qualities of intense earnestness and power were once more recognized and appreciated. Mdme Nilsson was, however, at her best in the last scene of all. Here she revealed something of the force that is the prerogative of dramatic genius, and touched a chord that must have vibrated in the very hearts of her audience. We need not be more precise with reference to a matter so familiar. Let it suffice that Mdme Nilsson was again the Marguerite approved these fourteen years. Mr Maas also made his re-entry on this occasion, and used his fine voice to advantage in the music of *Faust*. Feelings natural to such an occasion, no doubt, made it difficult for him to represent the character as he might otherwise have done; but with the occasion itself this impediment will disappear, giving our native tenor a fair chance. So good a singer only needs to be as good an actor to achieve distinction. Signor Del Puente was an excellent Valentine; Signor Novara, a *debutant*, played Mephistophele in a mode worthy of attention. Siebel's music had the advantage of Mdle Tremelli's voice, and Mdle Valerga appeared as Marta, while the entire performance was ably conducted by Signor Arditi.—D. T.

Mr Mapleson's present company is not so large as that the addition to it of an artist like Mdle Lilli Lehmann should pass without prompt acknowledgment. The Rhine-Daughter of Bayreuth made her first appearance for the season on Thursday se'night as the heroine of *La Traviata*, and once more in that part showed her possession of no mean talent. Mdle Lilli Lehmann is an artist gifted with the faculty of taking pains. She omits nothing that gives even a faint promise of helping to realise her ideal, and those who closely watched her Violetta were rewarded by seeing the portrait made life-like through the putting in of delicate strokes and little touches often neglected by others, because not apt to attract notice. In the last act, Mdle Lehmann was especially successful, carrying out the full intention of the dramatist, most of all by her pathetic acting as the discordant music of the Bouf Gras procession assailed her ears. The despair and misery of Violetta, as she looked from her window and contrasted the full life outside with her own failing powers, could not have been more touchingly represented. Mdle Lehmann sang well in every act, and obtained the generous applause of her audience. She was supported by Signors Ravelli (Alfredo), Galassi (Giorgio), and Monti (the Doctor); Mdles Valerga (Anina) and Ricci (Flora).

GEORGETOWN (DEMERARA).—A comparatively small audience witnessed the performance of *Arrah-na-Pogue* by Mr McDowell's company at the Philharmonic Hall, but the piece was admirably represented and elicited hearty applause. Mr Holland played Colonel O'Grady; Mr Stuart, Major Coffin; Mr Gilmore, Beamish McCool; Mr Morris, Michael Feeney; Mr McDowell, Shaun; Miss Fanny Reeves, Arrah-na-Pogue; Miss Vinton, Fanny Power, &c. In the lively scene of the "Wicklow Wedding" "The Shamrock" was well sung by Mr McDowell, and encoed. For to-morrow evening (the last performance of the season) *Rosedale* is announced, and the recollection of the success it achieved on the opening night will doubtless ensure a brimming audience.—*The Colonist, May 4th.*

## VIENNA.

(From a Correspondent.)

Herr Carl Heymann, from Hesse Cassel, or Darmstadt, I do not know which, has been playing here with great success. The opinion entertained of him by your model critic, Dr Eduard Hanslick, may be gathered from an article in the *Neue Freie Presse*, from which I have extracted the preamble for your use:

"At the last Philharmonic Concert, Carl Heymann played Chopin's E minor Concerto with a fineness of feeling and execution such as we have seldom heard. His playing is not deficient in strength, but he is inclined to employ the latter rather too little than too much, and his Pianissimo is so fairy-like that we will not enquire whether it was not sometimes a trifle too low for such a place as the large room of the Musical Union. Heymann's rendering of Chopin's Concerto resembled a most dainty piece of filigree work, in which even the slightest detail stands out in bold relief. It was a most delicate exhibition of skill, and yet everything in it was perfectly distinct. Herr Heymann has made this composition, for which he has conceived an especial affection, so completely part and parcel of himself, that he is acquainted with its most hidden beauties and reveals its sweetest secrets. And he does all this without that insufferable affectation of world-weariness by which many virtuosos imagine they can prove their profound comprehension of Chopin. Herr Heymann's outward appearance, too, is very different from the usual virtuoso types, be it the type of the long-haired genius or that of the overdressed exquisite; an unpretending little man who shuffles, almost as if ashamed, on to the platform, revels with a kind of painful joy among the keys, and seems as though he entered with his whole soul into each note. Nature has not endowed him with Liszt's inspiring glance of fire, with Thalberg's graceful repose, or with Rubinstein's robust and powerful frame, but she has impressed on him the stamp of a peculiar expression which tells us we have to do with a true and genuine artistic nature. We soon become reconciled to his nervous restlessness and accustomed to his childlike smile, in which is mirrored not falsely bashful self-esteem but the flush of inward joy. Of a truth, his playing is full of feeling and originality, qualities we meet with more rarely than any others in the innumerable virtuoso exhibitions of the present day. Born in Amsterdam, Carl Heymann was educated at Hiller's Conservatory in Cologne, and only recently in Wiesbaden began to make his name known. His Vienna success will doubtless extend and raise his reputation still more."

A second article from the same pen winds up as follows:

"Our courteous readers are not accustomed to see their critic, who is somewhat used up in the matter of pianistic virtuosity, indulge in strong terms of satisfaction, they may therefore conclude therefrom the impression Heymann's play has left on us individually. Much of the 'Indescribable' which animated Liszt's style, and fascinated the hearer with its irresistible charm, has come down to Heymann; and I do not hesitate saying that since Liszt there has been no pianist whom I have followed, with such interest, bar for bar, as I have followed the little great Heymann."

So you may draw your own inferences.\* Plenty of music (too much) is still going on here. Happily, Liszt is *en voyage*, greedily swallowing the lip-homage of envious virtuosos, hungry contrapuntists, and the long queue of the "Zukunft." May their shadows never be bigger.

Arrigo Boito's *Mefistofele* has been enthusiastically received at the Scala, Milan. The audience appeared desirous of making amends for the coldness with which it was greeted, when first brought out there, many years ago.

LUBECK.—The Musical Festival is fixed for the 12th and 13th inst. The programme will comprise on the first day Haydn's *Creation*, and, on the second, Beethoven's Ninth Symphony, Carl Reinecke conducting. A chorus of 450, and a band of 100 will assist.

DRESDEN.—A monument to the memory of the late Royal Capellmeister, Carl Krebs, was uncovered in the Roman Catholic cemetery on the 16th May, the anniversary of his death. It consists of a pyramid with bronze medallion.

STUTTGART.—In consequence of an arrangement with regard to the payment of sums claimed for works already performed, Wagner's more recent operas will shortly be produced in rapid succession at the Theatre Royal.

\* We have heard and seen (or seen and heard) Herr Heymann at the Crystal Palace.—W.D.D.

## THE RICHTER CONCERTS.

(From the "Musical Times.")

The third season of these concerts—which have so suddenly, but far from unaccountably, sprung into a position of first-class importance—began on the 9th ult., supported, it is said, by a strong subscription, and, we know, by vivid recollections of previous excellence. The orchestra engaged was not less numerous than of old, while to a large extent its ranks included artists already accustomed to Herr Richter's beat. Herr Franke again acted as *chef d'attaque*, the other principals being Messrs Risegari, Hollander, Ould, Neuwirth, Svendsen, Lebon, Horton, Egerton, Trout, Paersch, Jaeger, Müller, &c. For the most part these are very good names; we must, however, point out that the "wind" department is not in all respects equal to the "strings." More than once it has happened that attention could not but be drawn to the fact, and the suggestion is that some of the "rank and file" are not quite up to the standard. We are indisposed to adopt this, since the faults observable might have been due to carelessness rather than want of skill; and really the marvel is that, with both Italian Operas at work and the musical season in full operation, Herr Richter should be able to command the services of so many men against whom nothing can be said.

The first concert was diversified in character. It began with Wagner's *Huldigungs-Marsch*—that is to say, with pompous orchestral effect which wrought up to a climax the enthusiasm kindled by Herr Richter's appearance on the platform. Then came a novelty, purporting to be a "Concerto" or Sonata for strings alone (five parts), the work of John Sebastian Bach, and played for the first time in England. Much interest had been called forth by the announcement of this piece, but it collapsed almost entirely on discovering from the programme-book that the "concerto" was really written by Herr Hellmesberger, of Vienna, who founded it upon a first violin part discovered by some unknown person in Dresden, and supposed to be in the handwriting of the Leipsic Cantor. We need not trouble ourselves about the connection of the work with Bach, who may, or may not—probably not—have had a hand in it. For the concerto itself, as it stands, we can say none but words of praise. The themes are entirely characteristic of the Bach period, and Herr Hellmesberger has treated them not only with cleverness, but with true historical *vraisemblance*. Because the Bach tradition is doubtful, that is no reason why so able a piece should be set aside, and we hope to hear it again. It was almost perfectly played by Herr Richter's little army of strings, as was, immediately afterwards, the overture to *Oberon* by all the band. Here, indeed, we had one of the exceptional results which even this conductor and this orchestra secure only now and then. Nothing more delicate and refined, where such qualities were demanded, or vigorous and powerful, where these were required, could have been conceived. The Choral Symphony followed, with Miss Pyk, Miss Rosenthal, Mr Boyle, and Mr King as solo vocalists; chorus by the amateurs trained last season under Herr Frantzen. Beethoven's great work was presented under almost the same circumstances, and with the same specialties of reading as in 1880. We are, therefore, free from any obligation to go into details. Let it suffice that the time of the *Adagio* and *Scherzo* was open to exception by amateurs accustomed to English traditions, the one being faster, the other slower than is our use. As a whole, the performance barely came up to that of last season. It was, however, one of much interest, and worthy of study as illustrating the custom of Beethoven's own city with reference to his greatest work.

The second concert (16th ult.) opened with the Academic Festival Overture by Brahms, an arrangement of which for four hands was noticed in *The Musical Times* last month. Our remarks were penned when it was not publicly known that the work, together with the tragic overture, its companion, would be soon heard at the Crystal Palace, where both were performed in connection with Mr Manns' "benefit," and it is creditable to concert-giving enterprise that the delay in producing them was of the briefest. The Crystal Palace performance discounted the interest attaching to that under Herr

Richter, but, as it turned out, the subject is of little moment. Herr Brahms' overture will naturally be valued by Germans, upon whose familiar student-songs it is based; non-Germans, however, will see in it only a kind of orchestral fantasia having a number of themes with no natural artistic affinity, and boasting *per se* no great measure of attractive qualities. Of course one must avoid looking too critically at works of this sort. The overture is a *pièce d'occasion* celebrating the connection of its author with the Breslau University; and if it served its immediate purpose, as undoubtedly it did, there is an end of the matter. But even those who look at the work from without, so to speak, must admire the remarkable ability shown in the treatment of the themes, and the wealth of the orchestral effects produced. The performance excited little or no demonstration from those who heard it. A more decided novelty even than the penultimate production of Brahms came next in order. We refer to Liszt's "Mephisto Walzer"—one of the two orchestral pieces founded on a poem, itself based upon the legend of Faust, by Lenau. Herr Lenau's work gives to the legend the benefit of Herr Lenau's fancy. Thus it pleased the writer to take Mephisto and his victim to a village inn where a nuptial feast was being observed; and to make the Tempter play a maddening tune to the dancers, under the intoxicating influence of which Faust waltzes away to the woods with the bride. The story, however, glorified by poetic talent, is not the most decent, and one might have supposed that even composers of the "intense" school would refuse to degrade an essentially pure art by bringing the two into contact. Liszt, however, has yielded to temptation, and his music purports to tell the story from the tuning-up of the village orchestra to the moment when Faust finds himself alone in the woods with the woman whom devilish art has placed in his power. For a work of this kind we have no criticism. It is a thing to sorrow over. But, in the interest of common propriety, we must protest against such subjects being thrust under the eyes of people who, in going to a concert-room, believe themselves secure from offence. Things are coming to a pretty pass when there is need to cry out for a censorship over programme-books! The atmosphere of the room, fouled by Liszt's piece, was effectively purified by Wagner's "Siegfried Idyl," with its suggestions of pure and happy family life. Beautifully played, this was received with enthusiasm, and after it Schumann's Symphony in C beckoned the audience to the exalted and rightful home of music, where lives the Heavenly Maid free from the stain of contamination with the vileness of earth, free, indeed, with all the liberty that belongs to purely spiritual conception.

The third Concert (19th ult.) offered a special attraction to lovers of Mendelssohn's music, by placing at the head of its programme the Overture, Scherzo, Notturmo, and Wedding March from *A Midsummer Night's Dream*. It would seem from the character of the performance that Herr Richter reckoned with too much confidence upon the familiarity of the subject; but, be this as it may, the execution left a good deal to desire. It was neither so refined nor so precise, neither so picturesque nor practical as it might have been with even a moiety of the care bestowed upon works less deserving. Herr Richter may be no great admirer of Mendelssohn. We do not know whether he be or not, nor does it much signify, in presence of the axiom that whatever music a man in his position undertakes to present should receive all possible attention, with a view to its standing in the best light. The Mendelssohn selections were followed by Chopin's Pianoforte Concerto in F minor, as amended (?) by Herr Carl Klindworth; Mr Walter Bache undertaking the solo part. Upon this we need only dwell long enough to praise the skill shown by Herr Richter in conducting the accompaniments. Under the Viennese *bâton* a soloist has all possible advantage, and herein lies one of Richter's best recommendations. He excels in a particular work as to which most *chefs d'orchestre* are conspicuously deficient. Goldmark's Overture, *Penthesilea*, contains some bright and effective orchestral passages, but does not at first sight appear in an important or even a distinctive light. The concert ended with a remarkably fine performance of Mr. Cowen's "Scandinavian" Symphony, concerning

which so much has been said of late. We shall not re-discuss the merits of this work. But little time has passed since its production, and no intervening experience has given cause to retract a word of praise. The "Scandinavian" Symphony is an achievement of talent, and, in some respects, of very high talent. Herr Richter's patronage was therefore given to it as a matter of right on the one side, and of duty on the other. Against that patronage no charge of half-heartedness can be brought. The symphony had been well studied; it was magnificently played, and received with applause that showed how, after all, an Englishman can obtain recognition in his own country, when he has done anything specially deserving.

Coming to the fourth Concert (23rd ult.), two novelties claim attention, the one an orchestral Capriccio by Grädener; the other the "Tragic Overture" of Brahms to which reference has already been made. The first of these has decided merit. It is what its name implies, and the fancifulness of its ideas, together with able scoring, gives it a distinct value. We should know more of Grädener, whose Op. 4 promises exceedingly well. Brahms' overture occupies a position having little in common with the "Academic Festival." It is not a *pièce d'occasion*; it is not based upon students' songs of limited interest, and it is not more a fantasia than an overture in form. Here we have a work for all musical nations, with nothing about it limited or limiting. Its value as a fine example of the composer lies beyond dispute; nevertheless, one must hear it again and again before assuming to speak thereon with authority. Certain points are clear at the outset—that the overture is magisterial, distinctive, impressive, and put together with all an artist's devotion to a perfect ideal. Beginning on this basis it is bound to conquer public opinion sooner or later. The rest of Herr Richter's latest programme included Beethoven's Overture, *Weihe des Hauses*, the same master's "C minor," nobly played, and Spohr's second violin Concerto, to the solo of which Herr Straus did ample justice.

Paisiello's opera, *Il Barbiere di Siviglia*, has been revived at the Teatro Santa Radegonda, Milan.

Moritz Strakosch is forming an Italian operatic company, headed by Mlle Rolandt, of Wiesbaden, for a tour in France, Italy, Spain, and England.

ALEXANDRA PALACE.—A large party of ladies and gentlemen assembled at the Alexandra Palace on Saturday for the purpose of presenting a testimonial to Mr W. H. Jones, the manager, and co-lessee with Mr Barber. The testimonial consisted of one of Messrs Collard and Collard's best grand pianofortes, which Mr Jones accepted on behalf of his daughter, a young lady who evinces very remarkable musical talents. The list of subscribers was extensive, and the presentation intended to mark their sense of the uniform courtesy extended by Mr Jones to all who are brought into business relations with him.

MR COWEN'S SINFONIETTA.—At the fifth Philharmonic Concert, on the 12th ult., the novelty was a "Sinfonietta," composed by Mr F. H. Cowen expressly for the Philharmonic Society, the success of which proves that the encouragement thus given to composers of our own country is thoroughly in accord with the wishes of the subscribers. The only objection we have to urge against Mr Cowen's work is that it is not a Symphony, even in the most diminutive form, for the movements do not fulfil the conditions of this species of composition. As an orchestral piece, however, it may take high rank, for not only are the themes fresh and melodious, but their treatment, as far as the prescribed limits of the composition will allow, is thoroughly artistic. The opening movement is unquestionably the best, both the first and second subjects having a strongly marked character, the clever orchestration of which renders them doubly attractive; and some scholarly writing—notably the combination of three distinct melodic phrases—gives much interest to the movement. The Lento, opening with a theme for the clarinet, in alternate bars of 3-4 and 4-4, displays some exceedingly ingenious treatment of two subjects; but the shadow of a scherzo which follows, and the finale, repeating the themes of the first allegro, somewhat disappoint us. The orchestral colouring is throughout skilful and effective, especially in the first movement; and the composer, who conducted the work, fairly earned the applause with which he was greeted at the conclusion.—*Musical Times*.

## BERLIN.

(Correspondence.)

The interest excited by the first series, or "Cycle," of *Nibelungen* performances at the Victoria-Theater by no means diminished during the subsequent Cycles. The singers were generally called on six or seven times at the end of each act. After the *Götterdämmerung*, moreover, the audience invariably insisted on calling on Anton Seidl, the conductor, and Angelo Neumann, the manager. Wagner and family returned on the 25th ult., to attend the fourth and last Cycle. The Emperor and various other members of the Imperial family have witnessed several of the performances.

There is, it seems, a possibility that, from the year 1882, Berlin will possess a national theatre, to be for Germany what the Théâtre-Français is for France. The new era is to be inaugurated at the Friedrich-Wilhelmstädtisches Theater, purchased some time ago by L'Arronge, who has signed agreements with a number of leading artists, who will share in the profits, each subscribing a tenth of the capital required.

The operatic season commenced at Kroll's Theater on the 14th May with Gounod's *Faust*, which has been followed by *Fra Diavolo*, *Martha*, *Lucia*, *Der Freischütz*, *La Dame Blanche*, &c. The orchestra in the theatre is under Kleffel; that in the adjacent Gardens under Kéler-Béla.

—o—  
WAIFS.

Mad. Modjeska will play this autumn in New York.

The Naples papers speak highly of a pianist—one Pirani.

Breton, the Spanish composer, has left Madrid for Rome.

Drigo is setting *La Moglie rapita*, a libretto by Golisciani.

Carl Reinecke's *Hakon Jarl* has been produced at Groningen.

Luigi Mancinelli was lately married at Costigliole d'Aste, to Louisa Cora.

Albert Becker, composer, Berlin, has been created a Prussian Professor.

Giuseppe Guernandi, organ builder, Bologna, died recently in that town, aged 68.

Italia Rossi, a lady baritone, has been singing at the Arena Torinese, Turin.

The Italian season at the Imperial Operahouse, Vienna, terminates on the 15th inst.

Mdme Passy Cornet is appointed professor of singing in the Conservatory, Pesth.

Giuseppina Mujiani is created honorary member of the Philharmonic Academy, Bologna.

The next opera in which Donadio will appear at the Teatro Costanzi, Rome, is *La Traviata*.

Artôt-Padilla and her husband closed their engagement at the Leipsic Stadttheater with *Aida*.

Mdme Liszt, a new aspirant for lyric honours, has made her *début* as a bravura singer at Wiesbaden.

Dr Papst of Dresden has been presented by the King of Denmark with the cross of the Danebrog Order.

*Il Suggestore* henceforth ceases to appear, but a new paper, *La Vita artistica*, has been started at Rome.

Mdme Schuch-Proska, from the Stadttheater, Hamburg, has been singing at the Theatre Royal, Dresden.

An English version of Audran's buffo opera, *La Mascotte*, has been produced at the Bijou Theatre, New York.

Camille Urso, the violinist, accompanied by August Sauret, pianist, sailed lately from New York for Brazil.

The confederate managers of the San Carlo, Naples, contemplate resigning. The publication of *La Sirena Artistica* is resumed.

Ant. Bazzini is appointed Director of the Istituto Rossini, Pesaro. Among the candidates was Stefano Gobati, composer of *I Goti*.

The Teatro Nuovo, Florence, was closed after a season of three nights devoted to *Il Barbiere di Siviglia*—Graffigna's, not Rossini's.

The Emperor of Austria has conferred the Gold Medal "Pro Literis et Artibus" on Alwin Cranz, representative of the firm of Spina.

A new three-act "zarzuela," *Mantos y Capas*, music by Señores Fernandez Caballero and Nieto, is playing at the Teatro Apolo, Madrid.

De Ferrari and Monleone are forming a joint-stock company in Genoa, with a capital of half a million francs in shares of 20,000 francs each, to carry on the Carlo Felice, Paganini, Doria, and Politeama.



The last concert of the Sacred Harmonic Society is announced for Friday, the 10th inst., the programme including Benedict's Norwich cantata, *St Cecilia*, and Rossini's *Stabat Mater*, the former conducted by its composer, the latter by Sir Michael Costa.

"A telegraph man in Nevada," says the New York *Musical and Dramatic Courier*, "went to a concert. The violinist played very nicely until suddenly a string snapped. 'Wires down, by George!' shouted the telegraph man." (Exercisingly too!—Dr. Bligie.)

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